

## THE ARCHITECTURAL ROOM.

Resuming our notice of the works exhibited in the Architectural Room, we may point to a satisfactory "Design for School and Master's House about to be erected near Trinity Church, Tonbridge Wells," by E. N. Stevens (1063). The materials are flint and stone, with tiled roof. If the interesting old church, St. Giles's, Cripplegate (where Cromwell was married and Milton buried), is to be restored in accordance with the drawing 1072 (A. D. Gough), the flanks of nave will look bare and little accordant with the tower. (1114), by the same, "St. Matthew's Church, Denmark-hill, Camberwell, in course of erection," has a very attenuated tower, too telescopic in outline. The west end is polygonal, with gables. In 1100 we have a view of "The lower market at Exeter, from the northern entrance," by C. Fowler. Mr. Fowler also exhibits a drawing of the "Conservatory at Syon, erected for the late Duke of Northumberland" (1156), some years ago. 1120 is the selected "Design for the Savings Bank at Newbury, Berkshire," by G. Truefitt. It is Tudor in style, standing on open arches, red and white in colour, and has much of the right feeling.

(1122) "The new library at Mostyn Hall, North Wales," by A. Poynter, is Elizabethan, with an elaborately panelled ceiling (of good design) fully chromatised: the larger panels are blue, the smaller red. The chimney-piece is carried up to the ceiling, and ornamented with shields of arms. (1123) "View of a Design for a County Lunatic Asylum," by F. W. Porter and W. A. Boulnois, is clever and original: the style is Italian, with a campanile.

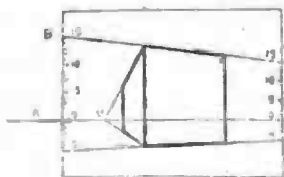
(1129) "Interior of St. James's Church, to be built at Hatcham, Old Kent-road, one of the new districts of the metropolis," by W. L. B. Granville, is of the Geometric period, and would seem to be a large and imposing structure. There is a rose window in transept, the tracery of which is scarcely so elegant as it might be. 1137 is the "South-east view of the Derby County Lunatic Asylum," now in progress of erection, from the design of Henry Duesbury. This design, which is Elizabethan in character, has a nice play of outline, and is free from some of the vulgarities of the style occasionally indulged in. 1172 is a view in the nave and transepts of Sherborne Abbey Church, Dorset, shewing the proposed restoration and arrangement, from the designs of R. C. Carpenter; and 1180 is a view of the choir of the same fine building. The organ is to be placed in the upper part of north transept, with a circular staircase up to it: the sittings are to be open. In the choir a good coronal is shown. Amongst the designs for churches beyond those already noticed, may be mentioned (1139) for the West of Ireland, by C. Geoghegan (early English), (1169) by H. Wyatt (decorated), and (1144) "Church of St. Mary the Virgin, Biscovey, Cornwall," by G. E. Street (tower of which is somewhat disproportioned). The "Church of the Confraternita di San Bernardino, at Perugia," of which a nice view is given by J. M. Lockyer, is a curious example of polychromatic architecture produced by marble and glazed blue and white porcelain.

## VANISHING LINES IN PERSPECTIVE.

Most professional readers are no doubt acquainted with the use of proportional scales on each side of their picture, for obtaining the direction of the vanishing lines where the points of distance lie a long way out of the picture. The rules for fixing the proportion of these scales are not always simple. The following method may prove useful to many, especially on an emergency, when a long drawing-board or long rule is not at hand.

Obtain as nearly as may be, by a tape, or pocket-rule, the distance of the point in question beyond the margin of the picture, and the intersection of any one of the principal lines with the edge of the picture. Any one used to perspective sketching will readily do this. All that remains to be done is a very simple rule-of-three sum.

Upon the common principle of similar triangles, AB and ab will be in the same proportion to each other that AV and av are to each other.



Hence, if in the above figure V is 4 feet beyond the margin of the picture, the picture being 2 feet in width, AB : ab :: 6 : 4; or ab will be two-thirds of AB.

So, if ab is 6 inches, AB will be 9 inches; and if a length of nine inches set upon the horizontal line be divided into fifteen parts on the left hand side, and a 6-inch length be divided into fifteen parts on the other side, or into any equal number of divisions, the lines which connect any two corresponding divisions will be lines in the direction of the vanishing point. The same principle applies below the horizontal line.

The convenience of this method is, that the length of the scale (as AB) for one side can be calculated readily from the other (ab) in any case where it might be difficult (and it often would be) to lay down in the first instance the entire line, Bb.

## CHRONOLOGICAL ACCOUNT OF BUILDINGS IN ITALY AND SICILY.\*

*S. Vitale, Ravenna.*—Not the least trace of the cross form is here apparent. There is a marked peculiarity of the capitals, not only in their shape and carving, but in the method of working them. Those nearest the altar are like basket-work, so cut away from the stone block as to seem formed of cast-iron, kept away a few inches from it. The few external mouldings are like those of the Roman brick towers; 550; consecrated 555 (Fabri); 510 (Cockerell); 547 (H. J. Knight).

*Monza Cathedral.*—595; facade, 1350 (Hope).

*S. Balbina, Rome.*—366, founded; restored in 600, 731, 1464, and 1600 (Rossi); 600 and 720 restored (Vasi). Altar to south-west.

*SS. Quattro Coronati, Rome.*—311; restored 775, 847, and 1099, after that quarter was fired by Robert Guiscard (Rossi); 625 (Bunsen); 625, but rebuilt 1105 (Nardini); 311, but rebuilt from foundations 1105 (Vasi). Altar to west.

*S. Adriano, Rome.*—626 (Crescimbini); 630, rebuilt; again 911, it being in a ruinous state. The bronze gates brought, 780, from Perugia (Rossi); 600; restored in 1586. It was an ancient temple, used as a church until 600 (Vasi).

*S. Anastasia, Rome.*—630 (Rycaut); it is known to have been originally built before 500; restored 1120, again 1471; repaired 1605; the facade, 1636 (Rossi and Vasi). Altar to south-east.

*S. Agnese, Rome.*—Fourth century built; restored 500 and 621 (Rycaut and Rossi); 621; no part considered older than this (H. G. Knight); 625 (Bunsen).

*S. Tomaso in limine, Bergamo.*—Seventh century, supposed (H. G. Knight); eleventh century, supposed (Quintiliano).

*S. Michele, Pavia.*—660 supposed. In 916 and 1004 it was repaired (H. G. Knight); c. 1000 (St. Quintino).

*S. Frediano, Lucca.*—670; the campanile c. 1150 (H. G. Knight).

*Florence Baptistery.*—c. 550 (Cicognara); c. 675. This date is supposed, but is uncertain. The church is known to have been finished before 725 (H. G. Knight). The lantern built 1150, by Lombards; facade covered with marble, by Arnolfo, 1293, when the new doorway was made. It is supposed to have been an old temple of Mars, and open at top. The internal decorations, cupola, &c., done under Constantine. The pavement raised, hiding the steps, 1288. Originally there was only one door, which was where tribune now is. This was closed, and three new opened c. 1200 (Richa).

*S. Giorgio in Velabro, Rome.*—600; built before this date; restored and adorned 682 to 742 (Severano); 682, restored; repaired 741 and 1611 (Rossi); 740 to 750, built (Rycaut); 682 (Bunsen); 827 to 844, enlarged, and porch added; repaired 1610 (Crescimbini); 682; at this date rebuilt almost from foundations, having been previously restored, 600; again restored 745 and 1611. It is on site of Sempiterna Basilica (Vasi). The cornice and eaves seem of the same date as the brick towers.

*S. Stefano, Bologna.*—Eighth century (Knight). *Brescia Cathedral.*—662 to 671 (Knight).

*S. Teodoro, Pavia.*—Before 750 (Knight). *S. Nicolo, Ravenna.*—768; the convent, &c., 1256 (Fabri).

*S. Maria in Cosmedino, Rome.*—c. 270; originally founded on ruins of temple "della Padicitia

patrizia." Rebuilt 772, from foundations; 850, porch restored. The ambrosi 1123 (Crescimbini); 772; the founder unknown. Porch built 858; the church adorned 858 and 1118 (Severano); 790 (Bunsen). The mouldings of tower are similar to those of S. Giorgio in Velabro, but much dilapidated. Altar to west.

*S. Pudenziana, Rome.*—51 (by S. Pietro); rebuilt 772; also restored 1075, and being ruinous, rebuilt in 1600, from foundations (Rossi). This date, 772, is probably that of tower. Its mouldings are similar to those of S. Giorgio.

*S. Croce, Rome.*—By Constantine, who threw down part of Temple of Venus to build it. Chapel of S. Elena restored 426; the church restored c. 720 and 976; the roof rebuilt 1493 (Severano). Altar to east.

*S. Vincenzio alle tre fontane.*—790 (Bunsen); c. 790, restored from foundations after a fire (Clampin); 780, restored from foundations (Crescimbini and Severano).

*S. Giovanni a P. latina.*—790 (D'Agincourt and Bunsen). Altar to south-east.

*S. Nereo e Achilleo, Rome.*—498; date of erection unknown, but mentioned at this time; restored 795 from foundations; again restored, it being in ruinous state, in 1480 and 1596 (Severano). Once a temple of Isis. Restored 526 and 1595, according to the ancient forms (Vasi). Altar to south-west.

*S. Vincenzio e Anastasio, Rome.*—625, originally built; rebuilt from foundations in 795 (Severano); 625, rebuilt from foundations, and in 800 restored. Splendidly enriched by Charlemagne (Rossi).

*S. Maria in Navicella, Rome.*—817, rebuilt from foundations. Its original date is unknown. Restored 1500, when porch was added (Rossi and Severano); 817, rebuilt, with two orders of columns (Vasi). Altar to west.

*S. Cecilia, Rome.*—745 (Rycaut); ninth century (D. di Serradifalco). Its date unknown, but before 552. Restored 600 and 821 as now seen (Vasi); 1518, much ornamented (Rossi). Altar to west.

*S. Lorenzo, Verona.*—813 (Maffei).

*S. Prassede, Rome.*—160; rebuilt 817, with chapel of S. Zeno (Vasi); 820, Bunsen, Rycaut, Severano, &c., agree that it was then entirely rebuilt. Original date unknown, but spoken of in 499. Chapel of S. Zeno, 820; sacristy, 1605 (Severano). S. Carlo Borromeo rebuilt porch and facade, decorated interior, altered altar-steps and the balustrades, restored the ancient seats round choir, and the ancient marble tables (Rossi).

*S. Marco, Rome.*—833, from foundations; in 1468 restored; 336 first built (Nardini); 772, the third part rebuilt and enclosed with porticoes all round; in 833 rebuilt from foundations; in 1468 palace adjoining built (Rossi). This church is very curious. It is very small, and built on basilican plan. The aisle columns Roman, with circular arches over. The clerestory windows are Gothic.

*Subiaco.*—847: the pointed arches clearly belong to this date (D'Agincourt). The chapels much injured 1299 and 1350 by earthquakes, and the pointed arches introduced at the restorations (Knight).

*St. Cuba, Palermo.*—Ninth century. These are the first pointed arches in Europe (Cavallari).

*Cast. di Zira.*—Ninth century: the Norman additions in 1154—69 (Knight).

*L. Cuba.*—Ninth century: the masonry of all these buildings is of small squared stones, just like the Norman.

*S. Francesca Romana, Rome.*—c. 850; the tower is supposed of this date, but it is uncertain (Knight).

*S. Ambrogio, Milan.*—800 to 861; the vestibule 861 to 882. One campanile 850, and the other 1143. The pointed arches introduced 1300 (Knight). The capitals of the vestibule columns are, generally, very flatly carved, partly of foliage and partly of animals. The general appearance of the interior is decidedly Norman.

*S. Ciriaco, Ancona.*—950 (D'Agincourt, Hope, Serradifalco); 1100, supposed by Greeks (Knight); 1300, Mibezis—(Is this the date of the porch?).—The transepts floor is raised seven steps, and was so built. The south doorway under porch, the porch itself, and all the west front have every appearance of having undergone extensive repairs. The roof is of later date than the church, as the front and transepts have false gables. The principal front has also undergone very extensive alterations. This church seems worthy of very attentive study. Its plan, the arrangement of its dome, and its general details are very interesting. It may be classed with S. Pietro and S. Maria della Piazza, Ancona, and

\* See page 244, ante.